
WORCESTER ART MUSEUM

NISHIKI-YE
EXHIBITION OF JAPANESE
COLOR PRINTS BY HIROSHIGE
1797 :: 1858



MARCH 3 TO MARCH 31
1918

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WORCESTER, MASSACHUSETTS

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PRINTS BY HIROSHIGE

1797 :: 1858



MARCH THIRD TO MARCH THIRTY-ONE
NINETEEN HUNDRED EIGHTEEN

WORCESTER ART MUSEUM

Worcester, Massachusetts

Exhibition of Japanese Color Prints by Hiroshige, 1797-1858

In this exhibition are shown about two hundred and fifty prints selected from over 3,500 prints in the collections of

MR. C. H. CHANDLER, Evanston, Illinois,

MR. H. S. MICHIE, Worcester

and the WORCESTER ART MUSEUM

In selecting prints for this exhibition, the aim has been to make it thoroughly representative of this great master's work. All the noted sets are represented as well as many rarities little known to the average collector.

Special attention is called to the very high class condition and quality of all prints shown.

HIROSHIGE—1797-1858

Hiroshige was born in Yedo in the eighth year of Kwansei (1797). The family name was Ando Tokutaro. He became an apprentice pupil of the master Toyohiro at the age of twelve. In 1812 he took the name of Hiroshige. On the death of Toyohiro, in 1829, the young artist set up his own studio. It was probably before this that Hiroshige first designed for wood-block printing. Owing to his preference for landscape subjects, his prints at first had little vogue owing to the great popularity of figure and actor prints by Toyokuni and others. But through perseverance and the wonderful charm of his many and varied works, he achieved the popularity due him and on his death, in 1858, he was hailed as the greatest landscape artist of the Ukiyoe school.

CATALOGUE

Prints marked with * are lent by MR. C. H. CHANDLER, Evanston, Illinois.

Prints marked with † are lent by MR. H. S. MICHIE, Worcester.

All other prints exhibited belong to the Collection of The Worcester Art Museum.

1 MEMORIAL PORTRAIT OF HIROSHIGE BY KUNISADA. Giving the date of his death: Year of the Horse, Ansei, 1858. The script ends with the last words of Hiroshige, the translation of which reads: "Dropping my brush at Azuma (Eastern capital), I go the long journey to the pure land of the West (Buddhist heaven), to view the wonderful and different scenery there."

2-5 *TOTO MEISHO. Four prints from the set of twelve. Very long horizontal panels (20' x 7'), printed on surimono paper in very delicate colorings. Very rare.

6-9 *FAN PRINTS. Four rare prints from different sets, in fine condition:

Hakone Pass, Night (from Shokuni Meisho set)
Fuji from Satta Point (From 36 Views of Fuji set)

From Yedo Meisho series

From unknown set

10-11 THE SARAHASHI. Monkey Bridge by Moonlight. His most famous composition. (Kake-mono-ye panel.)

Nobleman on Horseback. A striking composition.

12 HIROSHIGE'S SEAL.

13-15 *INCIDENTS IN THE LIFE OF YOSHITSUNE, a 12th century warrior:

Three prints from the set of ten full-sized lateral prints:

Night Attack, Cliff of Hiyodori Goye

Tokiwa Gozen's Flight in the Snow

Defeat of Benkei

16-23 †OMI HAKKEI. Eight views of Lake Biwa in Omi Province. Each Hakkei or set of eight depicts a different locality, but the titles are the same in each set, namely:

Autumn Moon

Snow—Winter

Sunset Glow

Boats Returning

Evening Glow

Night Rain

Clearing Weather

Homing Geese

The original idea of this was derived from the Chinese views of Lake Sho-Sho.

24-33 THE SIXTY-NINE STATIONS OF THE KISOKAIDO or Great Mountain Road from

Kyoto to Tokio. To this set Hiroshige contributed 47 plates and Yeisen, 23. Ten plates are shown, all by Hiroshige. Full-plate, horizontal.

*Semba

*Semba

†Shinmachi

*Nakakubo

*Oi—Snow

†Agamatsu

†Wada—Snow

†Nakatsu

†Mieji

*Mochizuki—Moonlight

34-43 KYOTO MEISHO

Celebrated views of Kyoto. Full set of ten lateral plates.

†Yodogawa

Yatsuse

Shimabara

Arashiyama

Gion Temple

†Kinkakuji Temple

†Tadashi

Night Scene, River-Bed

Tsuten Bridge

Kiyomidzu Temple

44-53 VERTICAL PANEL PRINTS FROM SEVERAL SETS. Very rare prints.

From set of "Twenty-eight Moonlight Views,"
2 views

*From "Toto Meisho" 3 views

From "Six Tamagawa" 2 views

*From "The Four Seasons" 3 views

54-63 *TOTO MEISHO

The full set of ten full-plate lateral prints. The earliest set, distinguished by red clouds and fancy borders. A very rare set.

Evening at Gotanyama

Moon—Ryogoku Bridge

Spring—Masaki

Cuckoo—Tsududa Jima

Sumida River

Yoshiwara—Cherries

Shibaura—Ebb Tide

Susaki—Sunrise

Takanawa—Full Moon

Shinobazu Pond

64-72 †YEDO HIAKUKEI

Hundred Views of Yedo. His last work. Full-sized vertical plates, finest condition.

Meguro

Fox Fires of Oji

Kameido

Fukagawa

Ohashi—Rain

Akasaka—Rain (Hiroshige II)

Atago

Fox Fires of Oji

Sumida River—Cherries

73-82 YEDO or TOTO MEISHO

Full-plate lateral views from several sets. Thirty sets or more are known of different periods containing many fine compositions. (From Mr. Michie's and the Museum's Collections.)

83–84 KAKEMONO-YE PANELS

Fuji River in Winter

The Poet and Fuji Mountain (rare)

85–87 HARIMAZE PRINTS

Many-on-a-block prints. Full-sized vertical plates. Many subjects.

88–93 †TOTO MEISHO

Six full-plate upright views from the set “Thirty-Six Views of Yedo.”

94–101 OMI HAKKEI

Views of beautiful Lake Biwa in Omi Province.

Eight full-plate lateral views. Full set.

†Hierayama

*Yabase

†Meii

†Karasaki Pine

*Setta Bridge

†Ishiyama

*Katada

†Awazu

102–107 †MU TAMAGAWA

Six Tama Rivers. The set of six vertical plates.

Views of the six rivers of the same name in various provinces.

108–112 VERTICAL TRIPTYCHS

Five full-plate triptychs are shown:

†Prince Genji—Snow

Rapids of Awa No Naruto
Enoshima—Festival Procession
Kiso Mountain in Snow
Moonlight View from Balcony.

113–116 GRAND SERIES OF FISHES

Full-sized lateral plates. Four plates are shown from a set of 20.

Blue Fish

Trout

Sea Bican

The Carp

117–118 †SETAN GEKKA, or SNOW-MOON FLOWER SET

Called The Three Friends of the Poets. Full-sized lateral plates. Two are shown:

Snow—An Island Shrine

Moon—Tamagawa

119–120 *HARBOR SET

Two full-sized lateral prints from set of ten.

Muronotsu

Uraga—Snow

121–126 *OMI HAKKEI—Half-Plate set.

Six prints from the set of eight.

Katata

Yabase

Setta Bridge

Awazu

Hierayama

Kanasaka

- 127-131 *THIRTY-SIX VIEWS OF FUJI—Half plate set.
Five prints from this very charming series are shown. In perfect condition.
- 132-134 CHUSHINGURA or FORTY-SEVEN RONIN SERIES
Three-on-a-block panels.
Three prints are shown (uncut).
- 135-142 †THE ARIDAYA TOKAIDO SERIES—Quarter-plates
Four-on-a-block series. Two sets of four prints are shown (uncut). A very beautiful little set.
- 143-150 *THE OMI HAKKEI—Fan shape
The eight views of Lake Biwa. This rare set of eight is shown complete. Subjects as in other Omi Hakkei sets.
- 151-158 †THE OMI HAKKEI—Quarter-plate
The four-on-a-block series, complete. (Uncut.)
- 159-161 †THE FIFTY-THREE STATIONS OF THE TOKAIDO
One-half plate series by Sanoki (Publisher).
Three of the series of 56 are shown:
Hara
Fujikawa
Tsuchiyama
- 162-165 †THE FIFTY-THREE STATIONS OF THE TOKAIDO
The one-half plate Tokaido set by Tsutaya.
Four of the series are shown.

- 166-171 †THE ONE-HALF PLATE MU TAMAGAWA
Six Tama Rivers figure set, all are shown. Rare
set in fine condition.
- 172-179 THE KANAGAWA HAKKEI
Full set of eight horizontal views:
Nojima—Sunset
Hirakata—Geese Alighting
Uchikawa—Snow
Seto—Moon
Koidzumi—Rain
Susaki—Clearing Weather
Otomo—Boats Returning
Shonoyo—Evening Bell
- 180-182 THIRTY-SIX VIEWS OF FUJI. Upright
full-plates
Snow—Sukiya Gashi
Cherries—Kogamei
Waves—Suruga Bay
- 183-184 CHUSHINGURA or FORTY-SEVEN RONINS
Two prints from the set of 16 full-sized lateral
plates.
Night Attack
The Ferry Boat in Snow
- 185-188 MU TAMA GAWA—SIX TAMA RIVERS
Four prints from the full-plate lateral set.
Cloth Pounding
Omi Noji
Kii Koya
Yamashiro Ide

189–194 FIFTY-THREE STATIONS OF THE TOKA-
and IDO. Published by Hoyoedo and the best known
207–212 work of Hiroshige. It is often met with but
seldom in as fine condition as here shown.
Twelve of the series are shown in superb condi-
tion:

†Imaki Point
Imaki Point
Hara—Fuji
Kanagawa
Shono—Rain
Totsuka
Kambara—Snow
†Kambara—Snow
Mariko
Kanasaki Ferry
Okabe
Kyoto Bridge

195–208 KWA-CHO. Birds and Flowers.
Fourteen prints are shown from many series in
various panel sizes. The two original drawings
from three-on-a-block series, are rare.
The Kwa-cho are amongst the most beautiful
compositions of Hiroshige.

209–214 See 189–194

216–220 †FIFTY-THREE STATIONS ON THE TOKA-
IDO. Published by Yetatsu.
Six prints are shown out of the set of 55. Full-
plate lateral prints.

Ejiri—Snow
Hara—Snow
Tsuchiyama—Rain
Tsuchiyama (Rain-block omitted)
Maizaka
Maiko

221–223 THREE UPRIGHT PRINTS, full-plate.

†One from Shokoku Meisho
One from Sumidagawa Hakkei
One from Yedo, Poem Set

224–233 HONCHO MEISHO. An early set of Views of the Main Island. Fourteen full-plate lateral views. Ten of the set are shown.

*Seven Rii Beach
*Rock Cave—Snoshima
Tempo san—Osaka
Fuji from Satta
Sarashina—Moon
Hakona
*Nunobiki Cascade
Akiwa Temple
Kanagawa
*Kyoni Beach

234–239 †FIFTY-THREE STATIONS OF THE TOKA-
IDO

Half-plate upright set with figures prominent, called the Jimbutsu Tokaido. First edition by Anadaya.

Six prints are shown including Rain (2); Snow (1)

240-242 FIFTY-THREE STATIONS OF THE TOKA-
IDO. Upright full-plate series published by
Yama Kiri. Three prints are shown including
Yui and Fujisawa.

243-248 †FIFTY-THREE STATIONS OF THE TOKA-
IDO. Published by Maruzei. Full-plate lateral
prints. Six of set are shown.
Hodogaya—Snow
Hamamatsu—Rain
Numadzu
Mariko—Snow
Shono
Mizu Kuchi

249-254 SIXTY-NINE VIEWS OF THE PROVINCES.
Full-plate vertical prints. Six of series are shown.
Amanshashidate
Rice Planters—Inaba
Naruto—Wave
Totomi—Sea View
Light-House—Bingo
Maiko—Beach

255-257 *YEDO KINKO HAKKEI. Eight full-plate
lateral prints. A very rare set. Three are shown.
Autumn Moon—Tama River
Goyotoka—Returning Boats
Koganai—Sunset Glow

